

HUMANITIES WEST

presents

Los Angeles in the 40's



THE POT OF GOLD

March 29-31, 1985

Trustees Auditorium, Asian Art Museum, Golden Gate Park
San Francisco, California

This program is co-sponsored by **Archives of American Art, Smithsonian Institution** in cooperation with The Fine Arts
Museums of San Francisco.

LOS ANGELES IN THE '40s Weekend Schedule

Friday, March 29

7:30-8:00 pm	Late Registration
8:00-9:45 pm	Opening Remarks: Paul J. Karlstrom, Conference Coordinator Keynote Lecture: Michael Meyer, <i>Los Angeles Culture: Imported and Indigenous</i> Lecture/Performance: Bella Lewitzky, <i>A Personal Glance Back at Dance in the '40s</i> , with Iris Pell, dancer
9:45-10:30 pm	Reception

Saturday, March 30

9:00-9:30 am	Late Registration
9:30-11:00 am	Conversation: Esther McCoy and Reyner Banham, <i>The Making of the Scene: Architecture and Urbanization</i> Dramatic Presentation: Bertolt Brecht's <i>Life of Galileo</i> (Scene 13, Charles Laughton translation), with Claudia Barr, actress, Hal Haswell, actor, and Douglas Leach, actor, <i>Drama Studio London</i>
11:00-11:15 am	Break
11:15 am-12:45 pm	Lecture: Robert Rosen, <i>Subversion in the Dream Factory: The Hollywood Film</i>
12:45-2:15 pm	Lunch
2:15-3:15 pm	Conversation: Leonard Stein and Michael Steinberg, <i>Emigré and Native Composers</i>
3:15-3:30 pm	Break
3:30-4:45 pm	Panel: <i>High Art, Low Art</i> with Karlstrom, Banham, Rosen, Steinberg, and Meyer Dinner
8:00 pm	Concert: Kronos Quartet, with David Harrington and John Sherba, violin; Hank Dutt, viola; and Joan Jeanrenaud, cello

Sunday, March 31

9:00-9:30 am	Late Registration
9:30-11:15 am	Lecture: Digby Diehl, <i>Sunshine and Letters: Writers of the '40s</i> Lecture: Susan Ehrlich, <i>Los Angeles' Artists: Prophets in the Wilderness</i>
11:15-11:30 am	Break
11:30 am-1:00 pm	Panel: <i>Themes of the '40s</i> with Diehl, William Fadiman, Ehrlich, Kevin Starr Closing Remarks: Edward Kaufmann, Humanities West Advisory Council

CONCERT KRONOS QUARTET

"Four Indiscretions" for String Quartet, Opus 20 (1924)

Allegro con spirito

Lento sostenuto e espressivo

Moderato grazioso e delicato

Allegro giocoso

Louis Gruenberg
(1884-1964)

String Quartet "Echoes" (1966)

Prelude - Valse lente - Elegy - Scherzo - Nocturne - Habañera -

Scherzo macabre - Pastorale - Allegro - Epilogue

Bernard Hermann
(b. 1911)

String Quartet No. 1 in G (1947)

Andante: Allegro: Andante

Adagio

Allegro

Lukas Foss
(b. 1922)

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String Quartet No. 3 (1927)

Moderato

Adagio

Intermezzo: Allegro moderato

Rondo: Molto moderato

Arnold Schoenberg
(1874-1951)



Louis Gruenberg was born in Russia in 1884 and emigrated during early childhood to the United States. Growing up in New York, he started studying piano at the age of five. As he matured, his ambition was to pursue composition as well as piano, subsequently working with Busoni in Berlin. After winning the Flagler Prize in 1919 for his symphonic work, *The Hill of Dreams*, Gruenberg decided to devote himself exclusively to composition and to return to the USA. He became interested in the artistic possibilities of incorporating jazz into conventional music, and in 1923 he presented his *Daniel Jazz* with great success. Gruenberg edited four books of Negro spirituals and regarded these, along with the music of American Indians and jazz, as America's true musical idiom. The *Four Indiscretions*, written for string quartet in 1924, is sassy, humorous, and American, stylistically punctuated by images of the era.

Lukas Foss, an American composer, conductor and pianist, received his early musical training both in his native Germany and Paris. He moved with his family to the USA in 1937 and continued his studies at the Curtis Institute of Music in Philadelphia and as a special student at Yale (1939-1940), working with Hindemith. He has received numerous awards for his compositions, conducted many orchestras around the world, and taught at several institutions, including the University of California at Los Angeles (1953-1963). Lukas Foss wrote about his String Quartet No. 1 in G: "What I now...like about the work is the lyrical nature of the four-part writing. But I remember that at the time of writing, the intricacies of the structure seemed to me the most noteworthy feature: the composition is so contrived as to function on two form levels at the same time. Viewed as an overall variation form, the piece is in one movement with the theme appearing in the middle. The theme is preceded by a long introductory section based entirely on theme particles and succeeded by five slow variations, two scherzo variations and a fugal code, all derived from the theme. Viewed as a sonata form, the piece is in three movements. An 11-bar introduction is followed by a sonata allegro, a slow movement (theme and variations) and a finale. The sonata structure, superimposed on a variation form, is intended to unite the variations."

Bernard Hermann, the American-born composer now living in England, has come comparatively late to the chamber music medium. Shortly after studying composition with Bernard Wagenaar at the Juilliard Graduate School, he devoted the next twenty-odd years to composing for motion pictures, as well as much incidental music for radio and television. He is credited with the music for many famous movies, including *Citizen Kane*, *Jane Eyre*, *Fahrenheit 451*, and a classic series of thrillers directed by Alfred Hitchcock. When *Echoes* appeared in 1966, it marked a return on the composer's part to 'pure' or 'abstract' music after a period of some 25 years. He used the term 'Echoes' to imply a 'series of nostalgic emotional remembrances'. *Echoes* originated as an idea for a ballet for two dancers and string quartet. Scattered through its eight main sections (framed by a prologue and epilogue) are a number of visual references to the ballet. The work is in one continuous movement; the individual sections are bound together by material from the prelude which recurs between each as an interlude—as if evoking a different 'echo' on each of its returns.

Arnold Schoenberg lived primarily in Vienna and Berlin before emigrating to the United States in 1933. While in Vienna, he founded the Society for Private Musical Performance, a foundation whose main purpose was to give properly rehearsed performances of modern works to a genuinely interested membership. During its three years of existence, 353 performances of 154 works were given in 117 concerts. After accepting a teaching post at the Malkin Conservatory in Boston in 1933, his deteriorating health necessitated a move to Los Angeles in 1934 where he taught at the University of Southern California (1935-1936). In 1936 he accepted a professorship at the University of California at Los Angeles. In contrast to Foss, he was essentially self-taught, his cognitive thoughts and spiritual life shaped by the process of independent discovery.

In a talk at USC in Los Angeles in November 1949, Schoenberg explained, "I did not create the twelve-tone method, it was there to be discovered; it had to be discovered, and the wonder is that other composers also did not recognize the need of it." Written in four movements, Schoenberg's Third Quartet is a near perfect balance between the classic forms of variations—fugue, trio, rondo—and his revolutionary unifying twelve-tone row.

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For information about future Humanities West programs to be presented Fall 1985 and Spring 1986, please call or write to:

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CONFERENCE PARTICIPANTS

REYNER BANHAM, Ph.D., born in England and educated at the Courtauld, has written extensively on American architecture and design, with a special attraction to and interest in Los Angeles. His pioneering architectural study of the Southern California mega-city, Los Angeles: The Architecture of Four Ecologies (1971), is now considered a classic. Formerly Professor of the History of Architecture, University of London, he now teaches art history at the University of California, Santa Cruz. His films include Reyner Banham Loves Los Angeles (1972) and Fathers of Pop (1980).

CLAUDIA BARR received her B.A. in theatre from S.F. and San Jose State Universities. She has acted in several productions in the Bay Area and won the Bay Area Theatre Critics Circle Award for her principal performance in the musical "She Loves Me."

DIGBY DIEHL, Ph.D., book editor and columnist for the Los Angeles Herald Examiner since 1981, has long been a major figure in the world of literature. Vice-President and editor-in-chief of Harry N. Abrams, Inc. publishers, before joining the Herald, Mr. Diehl was the founding editor of the Los Angeles Times Book Review from 1969 to 1978. He has been on the jury for the National Book Awards and the National Medal for Literature. A graduate of Rutgers University and U.C.L.A., Mr. Diehl is a founding member of the National Book Critics Circle.

SUSAN EHRLICH, Ph.D. candidate, was born in New York City and has taught art and art history respectively on the high school and university levels. She has lectured and published articles on Southern California artists and is currently writing her doctoral dissertation at U.S.C. on Los Angeles artists of the 1940s.

WILLIAM FADIMAN, graduate of the University of Wisconsin and the Sorbonne, has enjoyed a distinguished career as a literary critic, story editor, and film producer. A celebrated raconteur, he has published a critical study of Hollywood and a novel entitled The Clay Oscar. A second novel about Hollywood, Shivering in the Sun, has just been completed. Mr. Fadiman taught film writing for nine years at the American Film Institute and abroad.

HAL HASWELL has appeared in professional theatre for over 35 years, as a member of such companies as the San Francisco Actor's Workshop, Repertory Company of Lincoln Center, Berkeley Repertory Theatre, and others.

PAUL J. KARLSTROM, Ph.D. (conference coordinator), is West Coast Regional Director, Archives of American Art, Smithsonian Institution. He specializes in American art and culture of the late 19th and early 20th centuries. Among his publications are several forays into contemporary art, including an essay focusing on Los Angeles car culture: "Reflections on the Automobile in American Art." His work for the Smithsonian has brought him into direct contact with many "survivors" of L.A. in the '40s.

EDWARD KAUFMANN, Ph.D., Professor of Humanities at San Francisco State University, is a musician, Himalayan trekker, and fine art photographer. He is also a member of the Board and Advisory Council of Humanities West.

KRONOS QUARTET was formed in 1973 and has since established itself as one of the leading interpreters of the music of our times. Continually exploring new directions in the performance of chamber music, Kronos serves as a prism for the illumination of both traditional and modern works. During the 1984/85 performing season, Kronos is presenting a concert series in San Francisco's Herbst Theatre, and at U.C.L.A.'s Schoenberg Hall. In addition to touring nationally, the Kronos is an active member on the international music scene, appearing in England, France, West Germany, Malta, Italy and Belgium in the coming months. They also maintain an active presence in America's colleges and universities as performers and Artists-in-Residence.

Charles Moffett has been Curator-in-Charge of Paintings of the Fine Arts Museums of San Francisco since 1983. He was formerly Curator of European Paintings at the Metropolitan Museum of Art in New York and was co-curator of the Manet exhibit produced in 1983.

Judith Nelson performs frequently in Europe and America, participating in major European festivals and Baroque opera productions here and abroad. She is well known for her many recordings with Christopher Hogwood and the Academy of Ancient Music, and currently records for L'Oiseau Lyre and Harmonia Mundi. She is cited in The New Grove Dictionary of Music and Musicians for her contributions to the revival of historical vocal style.

Alison Rowley has performed over the last ten years in theater ranging from cabaret to classical and contemporary drama and comedy. A graduate of The Drama School, London in Berkeley, she performed widely in her native Canada and more recently in San Francisco where she was nominated for the Bay Area Theater Critics Circle Award. She will appear soon in the Marin Theater Company's production of "What the Butler Saw," by Joe Barton.

Simon Schama, Ph.D., has studied at Cambridge University and has held appointments at Oxford and Harvard where he is currently Professor of History and Senior Associate at the Center for European Studies. His publications include studies on 18th century Dutch history and a just completed interpretation of 17th century Dutch culture.

Jaap Schroeder is one of the acknowledged experts on violin literature and performance of music before 1800. Currently Professor of Music at the Schola Cantorum ~~Bailiensis~~, Yale University, and Juilliard School of Music, he leads Concerto Amsterdam and is principal guest conductor of the Smithsonian Chamber Players. He has recorded extensively and was concertmaster for the recent L'Oiseau Lyre recording project of the complete Mozart symphonies with the Academy of Ancient Music.

Johan P. Snapper, Ph.D., holds the Queen Beatrix Professorship in Dutch Language, Literature & Culture at the University of California, Berkeley. A specialist in post-war Dutch ~~comedy~~ ^{literature}, his publications also include studies on 17th century Dutch comedy. A native of the Netherlands, he is the President of the American Association of Netherland Studies and has been knighted "Officer in the Order of Orange-Nassau."

Elaine Thornburgh, Executive Director, President, and co-founder of Humanities West, frequently performs with Jaap Schroeder in concert on both coasts. She has studied with Gustav Leonhardt and Malcolm Bilson. She has given lecture recitals on historic instruments of the Baroque era at the Smithsonian Institution and the Commonwealth Club in San Francisco. She recently received a Solo Recitalist Grant from the National Endowment for the Arts and a Touring Grant from the California Arts Council.

Kent Underwood attended San Francisco Conservatory of Music and Stanford University. He has performed in the U.S. and Europe as soloist and accompanist on lute, theorbo, and baroque guitar, and is a member of the Lydian Ensemble.

Jan de Vries, Ph.D., a native of the Netherlands, is Professor of History and Economics at the University of California, Berkeley. Before coming to Berkeley he was on the faculty at Yale University. He is a scholar in European economic history and an authority on Dutch economic history.

L.A. IN THE '40s: THE POT OF GOLD - BIBLIOGRAPHY

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